

# At the Edmonton Symphony

The second stop in the Edmonton Symphony's duMaurier Promenade Series is to the world of The Mikado and The Pirates of Penzance with the Gilbert & Sullivan a la Carte Company.

The a la Carte Company is composed of five singer-actors from New York who engage in a highly polished romp through the most famous solos, duets, and scenes from a wide range of Gilbert & Sullivan operettas.

Represented in the program will be the operettas Utopia Limited, The Sorcerer, The Pirates of Penzance, Patience, Iolanthe, H.M.S. Pinafore, The Mikado, Ruddigore, The Yeoman of the Guard, and The Gondoliers.

Singing the music of Gilbert & Sullivan requires the best in

technical skills. Power, range, and superb diction are all musts -- that's why the a la Carte Company is one of the best there is.

The Company, now in its sixth season, is comprised of five singer-actors who have had great experience with the operettas of Gilbert and Sullivan. Individually they have compiled a phenomenal record of more than 2,500 performances in some 50 Gilbert & Sullivan roles. The program consists of great moments from the entire repertoire staged for today's theatre, but with respect for the original style. The costumes and properties were designed especially for the company.

Producer-Director Allan Lokos has appeared in the musical hits "Oliver" and

"Pickwick". His previous experience with Gilbert & Sullivan includes appearances in all but one of the operettas in New York, including the Sergeant of Police role in Tyrone Guthrie's production of "The Pirates of Penzance". He is currently working on his next production, "The Ballad of Sacco and Vanzetti".

Soprano Joan Kroschell was seen on Broadway in "Man of La Mancha" and has performed many roles off Broadway. Among her most often repeated roles are Luisa in "The Fantasticks", Maria in "West Side Story", Lili in "Carnival" and Tuptim in "The King and I". Her Gilbert & Sullivan experience includes all but one of the operettas in New York.

Raymond Allen is one of

America's foremost Gilbert & Sullivan comedians. He has played all the Gilbert & Sullivan roles in New York, including Jack Point in "The Yeoman of the Guard", Lo-Ko in "The Mikado" and Sir Joseph Porter in "H.M.S. Pinafore". He was in the film of James Joyce's classic "Finnegan's Wake" and has just spent two seasons with the Mummerys Theatre in Oklahoma City.

Tenor James Wilson has performed fourteen Gilbert & Sullivan roles, both leading tenor and comedian in New York, including the City center. He toured as Ernesto in the Boris Goldovsky Opera production of "Don Pasquale" and sang leading roles at the Duke George Opera Festival for three years.

Mezzo-soprano Joan August

performed with the New York City Opera Company for four seasons and appeared on Broadway in "Camelot" and "Destry Rides Again". She has made numerous TV and radio appearances and has sung operatic roles at the Cincinnati Summer Opera, the New York World's Fair, the Philadelphia Academy of Music and many major cities in Europe.

Friday, February 15, 8:30 p.m. Saturday, February 16, 8:30 p.m. Jubilee Auditorium.

Tickets: \$4.00, \$5.00, \$6.00. Children under 14 years of age - half price! Tickets for all symphony attractions are available at the Bay Box Office, The Bay downtown, telephone 424-0121, or at the Symphony Box Office in the Jubilee Auditorium, 433-2020.

## Bob McMullin

On February 19, 1974, composer-arranger-conductor, Bob McMullin, will lead the full Edmonton Symphony Orchestra in a sound spectacular concentrating on the 3 B's, Bacharach, Bernstein and the Beatles. Concert time is 8:30 p.m. in the Jubilee Auditorium and tickets are priced attractively at \$2.00 - \$3.00 - \$4.00. The concert program is a sheer delight of favorite medleys and tunes. Selections from Oliver, West Side Story, Flower Drum Song, James Bond, and My Fair Lady are woven around Bacharach and a medley of the

Beatles' all time hits.

Bob McMullin has conducted many major orchestras in North America. He has arranged and conducted more than 800 radio and nearly 400 TV shows and specials. He has composed film scores for 20 films, more than 90 pop orchestral and vocal numbers, 3 major symphonic works and a Rock Ballet. He is presently engaged in a series of recordings for A & M Records the first of which was released in January 1973. Bob McMullin conducted the Edmonton Symphony to a capacity audience five years ago.

## Phase II

PHASE II THEATRE WORKSHOP is presently engaged in the production, "Shop at Sly Corner", to be produced in the Theatre Beside on February 28, March 1, 2, 3, 7, 8, 9, and 10th. Ray Hunt is directing the cast of 10, with Danny Lineham and Robin Pimm in the lead roles. All tickets are \$2.00 and will be available at the box offices shortly at the Bay: downtown, Southgate and Londonderry.

Immediately after "Shop at Sly Corner" closes, rehearsals will begin for "Angel Street", with Don Pimm directing. "Angel Street" will run in the Theatre Beside from April 18 to 21st and April 25 to 28th inclusive. As of April 29th, the Production will be available for a week of tour to any point in the province that the Department of Culture, Youth and Recreation may contract for us.

## Drama club forming

Oh the dilemmas of starting a drama club! Almost enough to turn one into a confirmed pessimist before one is twenty. But even if (God forbid the thought), our frequent meetings never blossom into a fruitful production we will at least have culled some knowledge of the work that is involved in putting any show on the road.

The greener of our members paid little heed to the cautionary remarks put forward by those at our first meeting who had seen the downfall of similar ventures in the past and it was decided that fateful day in Assiniboia Hall that the portents seemed to favor the establishment once more of a Drama Society at the University of Alberta.

At our next gathering we were entertained by readings from two Shavian Comedies - The Millionaire and Androcles and the Lion. With tears still rolling down our cheeks we decided with some mumbled opposition to have a bash at the latter. But first - what were we to call our budding group of young amateurs? - "The Northern Alberta Drama Society"? - A bit pretentious perhaps, "The Campus Collaborators", er, no, "The Goon Show"? - seem to have heard that one somewhere before, ah, well never mind, the play's the thing.

That was perhaps our first mistake. We needed and still need a collective identity, some eye-catching name that would bring dozens of enthusiasts lining up script in hand waiting for an opportunity to audition. When next we gathered together, this time in more comfortable surroundings - warmed both by a roaring fire (in the fire place) and draughts of vintage, things looked bright as parts were read and people seemed genuinely suited to their roles; even the lion's roar was perfected.

It was soon brought to the general attention, that such items as the selection of a director and of a committee involving such important persons as presidents, vice presidents, stage and rehearsal managers,

secretaries and treasurers were of primary importance once the necessity for some sort of organization was agreed upon. From thence, alas, something went wrong and an unmistakable waning of enthusiasm tinged with notes of worry and apprehension were evident at our next meeting.

Where for instance were we going to get any money with which to keep the treasurer occupied? Some of us obviously disagreed as to the powers that were to be allotted to the director. Whether his position should be subject to the influences of a democracy was the subject of much heated debate.

Some people who joined the club with an acting role in mind but who were assigned minor roles or none at all or some administrative post with an impressive title have secretly told me that they firmly believe that the root of the disagreement lay not in the discretion and wise judgement of the director but rather in a quarrel that had ensued on the way to the meeting about of all things who was to cook the chicken for Sunday dinner. When they returned incidentally the chicken was cooked but the bitter feelings remained until the contending parties kissed and made up on full stomachs of roast fowl.

Androcles and the Lion has now been rejected for various reasons as unsuitable for production and a totally different play is now under consideration.

Michael Wellers play *Moonchildren* appears more likely to succeed. It is more "relevant", more "contemporary", and definitely more in the spirit of recent theatrical efforts. But however "natural" its dialogue, it does not come naturally to me and used to as I may be to the colourfully obscene conversations which form part of my daily diet, I say without blushing that I cannot at the moment say some of it without reddening somewhat.

If this play "Moonchildren" is realistic Drama I fear I am in danger of becoming bored with realism. Having been subjected to frequent doses of hate, lust, fear and loathing in recent productions, I feel audiences are ready for a change. Something funny, farcical, lighthearted would perhaps help us all to face the cold and approaching doom in the form of exams and due term papers.

At this point I sense that my sentiments reverberate too strongly of Catholic morality enhanced with the desire that

has no doubt been imbued in me to cling to old world values in the face of degenerate Canadian youth and therefore I will pause in my polemics and attempt to describe what the play is about. On second thoughts I might quote Jack Knoll's introduction to the play.

"Moonchildren are a troop of college kids who live together in one of those lyrically sloppy rooming houses, rooms that buzz with the myth of total freedom. 'God is Cool' says a sign on the ancient refrigerator, empty milk bottles line every horizontal surface, the stash of pot lies peacefully beneath a seedy sprig of flowers, the cat occupies a fourth dimension of independence inside her box. It is five or six years ago, commencement is coming, the Beatles are blooming, peace marches are deploying. Kathy and Bob are still making it but Kathy is eyeing Dick who is (maybe), making with a prof's wife and Ruth's long dark hair swings with sadness for all of this. And then there are Mike and Cootie, really smart guys who have developed a positively Wittgensteinian genius to turn any situation into a put on to the tenth factor and beyond. And Norman is so busy studying that literally every item in the above is lost upon him - he is so straight he can't even be put upon."

"Moonchildren" is a young man's play, and yet almost every time one sniffs a gaucherie coming up it pivots and shifts into brilliancy. This quality is very much involved with the idea and action of the put on, an evasive concept that Weller uses with devastating insight to capture the moral dilemma of his generation.

This is an extraordinarily subtle play registering the true temperance of issues - the wars, the generation gap, at their spiritual center.

Too many echoes of Kent state, Chicago riots, hippies, the Vietnam war, Woodstock even? Perhaps to think this is to be "put on" to use Knoll's phrase. Because the mystery of the missing hamburgers, the makeshift refrigerator, the question of the cat and the shaky interpersonal relationships are issues just as important as those of war and generation gaps and bring this play much closer to home. And there lies one of its appealing qualities.

We are the Drama Club of the University of Alberta and we have decided to perform this play. But we need help, in the form of more members, ideas, advice, experience; in other words YOU!

Siobhan Hanley

## Quotas on Enrolment

### THE UNIVERSITY OF ALBERTA

Each year The University of Alberta rejects many qualified and highly motivated people who wish to study here, because of quotas on enrolment.

Who establishes quotas and on what grounds?

Should only Albertans or Canadians be admitted to quota faculties?

Should academic grades be the only consideration in admission?

A Senate Task Force is examining quotas and seeking views of the public. To assist interested people, a BACKGROUND PAPER is available on request.

Please contact:

Task Force on Entrance Requirements  
The Senate  
The University of Alberta  
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William Thorsell  
Executive Officer



be silent  
or  
speak  
something  
worth  
hearing